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The Charmed Reboot: What Went Wrong? (Part 2)

Kelvin Giwa Follow 6 min read · Mar 12, 2026

Image from The CW

The second part in a series of articles critically evaluating the pitfalls of The CW's Charmed Reboot.

Continuing from my previous article outlining the timeline of the *Charmed* reboot's decline, I want to interrogate elements that were specific to the second season and how these elements irrevocably railroaded what could have been an exceptional reboot if not for the meddlesome interference of creatively bankrupt corporate stooges.

The second season's accompanying press release statements made perplexing allusions to a "darker" show in relation to the new direction that season 2 would be going in. I can confidently say that this was a categorical and astronomical failure on a multitude of tiers because the show was already quite "dark", let alone the fact that not everything needs to be dark as some immaterial prerequisite for enjoyment or sophistry.

Yes, the second season was "darker", but not in a way that was captivating or enriching. The darkness did nothing to buttress the quality of the show, and if anything it was to the show's detriment. It was surface-level and superficial. There were cryptic talks of an impending war on the witches that sounded intriguing on paper but never came to fruition, and one episode broached the topic of the trafficking of witches before expunging the topic from the show altogether. None of these potentially interesting plot lines were substantively explored in any meaningful capacity for them to matter. All style and absolutely no substance.

And whilst we're here, let me offer a disclaimer to prospective writers: "DARKER" DOES NOT MEAN "BETTER". Segments of the current social consciousness are under the woefully misguided impression that making something dark imbues it with an intrinsic dimension of quality that it would

not otherwise have if not for this "darkness" and this is such a ludicrous fallacy it's absurd. Good storytelling has never worked that way and it never will.

Image from The CW

In conjunction with this edict to drastically alter the tone of the show, what really compounded this execrable transformation was the way in which it was done. Firstly, they kicked off the premier of the season by vaporising the Book of Shadows! Put aside the fact that the Book of Shadows, being a highly coveted and potent tome of magic, should be laden with a plethora of protective enchantments to ensure its protection, that the girls do not receive a suitable replacement almost immediately is indicative of just how little the writers cared for this show or its mythos and how hot under the

collar the were to pivot from anything *Charmed*-like. Oh, and did I mentioned that the Charmed Ones end up getting stripped of their powers?

In retrospect, the incineration of the Book of Shadows was an ominous and odious (and blatant) harbinger of things to come. It wasn't just the Book that had been destroyed, but the *Charmed* reboot as we knew it. The characters, the world that had been built and most of its mythology as solidified in the first season were completely and absolutely obliterated in that one act.

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The destruction of the Book prompted the activation of a magical escape protocol in the form of a portal that enabled the girls, sans Harry, to evade the pursuit of their captor. Upon traversing the portal, the Charmed Ones find themselves in a ramshackle and dimly lit bunker of sorts — complete with all manner of magical paraphernalia. After reconnoitring for a while, they discover that this magical bunker is connected to a communal workspace by the name of Safe Space Seattle *shudders*. To clarify, the girls do not return to Hilltowne after this point.

To my knowledge, after this point it's never comprehensively explained why the bunker AKA The Command Centre, and Safe Space are connected. References are made to Safe Space previously serving as an asylum for witches in a bygone era, which could have been used as a segue for more lore and worldbuilding, but in typical *Charmed* Season 2 fashion it is not capitalized on in a satisfactory manner.

Image from The CW

Now, The Charmed Ones have been irrevocably uprooted not just geographically but in terms of story trajectory, too. The first season concluded with their instatement as the respective heads of the magical community, telegraphing the potentiality of an unprecedented era in *Charmed* history, what with them always under the heel of the ruthless and tyrannical elders. Now, though, they've been stripped of their active powers as a result of this escape protocol and are apparently dead. Again, these are the workings of a potentially fantastic season of television, but it never lands.

The plot plods along at a glacial pace, meaningful character development is veritably non-existent and characters are essentially prosaic caricatures of themselves. Despite the global reach they are afforded with The Command Centre, the show paradoxically and ironically feels more insular than it ever has. The writing is stale and unimaginative in a way that feels as if the writers were forced to play things asphyxiatingly safe so as to distance itself from the first season and everything feels as if it's in stasis.

I think the one aspect of the show that suffered the most in this transition between seasons is, invariably, the sisterhood. The predicament of having to navigate this new framework of Safe Space whilst hounded by a heretofore unknown assailant should have been grounds for intricate character work and character development. This catastrophic presentiment should have behoved the girls to cling closer to one another in way that they had never done before, instead the writers use this as an opening to make them feel more disparate and divided than ever.

Image from The CW

Watching the season, you notice that after maybe the first 2 or so minutes of an episode, the writers, as if held at gunpoint, confabulate convoluted reasons to split the ladies up. Very rarely do the sisters spend an entire episode together or within the same vicinity as one another and when they do, the writers pointedly abjure the notion of fostering their sisterhood and

familial bonds. The sisters begin to feel very foreign and ostracized from one another in way that makes this season an absolute chore to get through.

The fulcrum of *Charmed* is the sisterhood. Everything else, including the witchcraft, the romance and the demon butt-kicking is ancillary. You diminish the legitimacy of *Charmed* in every conceivable regard when you repeatedly discount the core concept of community and camaraderie and family between women — biological or otherwise. Season 2 was on a mission to upend the sisterhood of Mel (Melonie Diaz), Macy (Madeleine Mantock) and Maggie (Sarah Jeffery) so as to centralize the narrative around Harry Greenwood (Rupert Evans) and Abigael Jameson Caine (Poppy Drayton). That the writers, whether intentionally or unintentionally, decided to diminish the importance of their three Women of Colour leads so as to centralize one white male character and a newly created white female pet character is one thing, but that they continued well beyond Season 2 is what makes this all the more egregious.

Now, I don't necessarily harbour any umbrage towards Abigael's character, and I think the incorporation of an ostensibly morally dubious/complex character like Abigael into *Charmed* is something to be celebrated with the caveat that said character does not destabilize the series nor do they supplant the leads from their positions as the focal characters — but that's exactly what Abigael Jameson Caine did.

To be continued...

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